DINKY

Columpa C. Bobb/Peg-Head...—Cinematheque

Dinky has her own view of the world, which her blind Aunt helped shape. Columpa C. Bobb gives an energetic performance of some evocative material with lots of depth.

At times I had trouble connecting the dots, partly because Bobb seemed to rush some scenes. I suspect also that either the script or the delivery was not all there. Still Bobb's charisma as a performer carried her through, and the audience gave her a well-deserved ovation at the end.

Kevin Longfield

Swashbucklers

Bite the Clown Theatre—Warehouse

This show had me sold the second I heard the familiar strains of the "Pirates of the Caribbean" soundtrack. (The greatest movie in the history of time, the universe, and everything...).

Alice Nelson moved effortlessly between the four (very diverse) main characters.

Also, there was the "indefinable ingredient X" that is present in anything written by Wes Borg...you can't quite put your finger on why you like it, all you know is you are laughing your head off. It harkens back to ye old days of the "dead Trolls" and "Piledriver".

A definite must see!

Sarah Bennington



Dark tales of dark deeds presented by John Huston in CREEPING MURMUR; POURING DARK

CREEPING MURMUR; POURING DARK

By the Book Productions—Cinematheque

Last night I saw a show that creeped me out!

If you have fond memories of sitting around a campfire telling ghost stories—and that was my favourite pastime—you will love this show.

John Huston is a master storyteller. I thoroughly recommend this show.

Jennifer Powers

The Root of All Squares

Black Sheep Theatre—The Conservatory

This show features two characters in some unknown place and time. The female defines the words and rules of this world, the male's purpose is to understand and obey these rules. She teaches him high level concepts such as cause and effect, and material worth. And, since this is a comedy, he confuses and misunderstands these concepts, which gets him into trouble.

I really liked how the writers combined both absurd and slapstick comedy, and how the female character's control of the male character provided some sexually suggestive moments.

However, there is a huge plot inconsistency during one of the male character 's speeches when he refers to tyranny, rent, and workfare. I don't know where he learned these concepts because it's clear he didn't learn them from the female character.

Justin Olynyk

THE JOY SHOW

Hollywoodland Productions—The Attic

Two words sprang to mind within the first 5 minutes of her performance: 1) Gilda; 2) Radner.

Joy Gohring's delivery and sometimes self-depreciating humor are reminiscent of Gilda's early SNL days; sweet and funny, no need for anything else.

But by no means is Joy Gohring a wannabee. She puts 110% of herself into the performance and as a result, the audience responds in kind. You can't help but love a performer who believes that the answer to all the world's problems is one simple thing...cuddling.

And when she tells her audience to cuddle, you better damn well do it!

Sarah Bennington

Pith!

Teatro La Quindicina—MTC Backstage

What do we have when our imagination fails us? This play explores the role that imagination plays in both enriching our lives and healing the wounds that life inflicts.

A wealthy widow cannot face the reality of her loss until a drifter unlocks her ability to pretend. The three actors are all wonderful in their roles, and the simple set of four chairs and a carpet takes us on a ride that will be hard to forget.

Playwright Stewart Lemoine also directed this play, giving it the fluid motion that his script demands. I suspect this will be a difficult show to get into once word gets around, so book early.

Kevin Longfield



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